volume 50:number 2
2017 fall

ROM

MAGAZINE *of the* ROYAL ONTARIO MUSEUM

FALL 2017

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EXPLORING A DECADE OF ELEGANCE
p. 21

BACK TO ZUUL
DIG DEEPER INTO A NEW SPECIES OF DINOSAURS
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REAL FAKE
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THE TRUTH ABOUT VIKINGS

A new exhibition reveals the untold story of a legendary ancient civilization

p. 24

$5.95 CAN
Display until January 31, 2018

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PROUD TO TOAST THE ARRIVAL OF THE VIKINGS!

Chalice, Silver, Jellinge-style *(copy)*.
The original is from Jellinge and is called the "Chalice of Thyra". Jellinge, Denmark.
© The Swedish History Museum

Raymond James is pleased to partner with the Royal Ontario Museum to present

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THE EXHIBITION

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HEIDI SOBOL

SENIOR CONSERVATOR OF PAINTINGS

Heidi is responsible for the paintings at the ROM—whether they are constructed on flexible or rigid supports. Her conservation interests include technical art-historical research and aqueous cleaning mechanisms of paintings.

JUSTIN JENNINGS

CURATOR, NEW WORLD ARCHAEOLOGY

Justin's research focuses largely on Peruvian archaeology. His current research centres on early state expansion and the spread of cultural horizons in the ancient Andes, and he has published on heritage tourism, ritual change, and the ancient uses of alcohol.

VICTORIA ARBOUR

RESEARCH FELLOW, VERTEBRATE PALAEONTOLOGY

Victoria is an evolutionary biologist and vertebrate palaeontologist studying the evolution of dinosaurs. She likes to spend her time thinking about ankylosaurs, a group of armoured dinosaurs that sometimes have cool tail weapons.

CRAIG CIPOLLA

ASSOCIATE CURATOR, NORTH AMERICAN ARCHAEOLOGY

Craig grew up on Cape Cod and his research has taken him to Boston, Philadelphia, Leicester (UK), and now Toronto. His main interests include archaeological theory, material culture, the archaeology of colonialism, Indigenous collaborative archaeology, and fieldwork.

CONTACT US

Questions? Comments? Email us at magazine@rom.on.ca.

VISIT US

Royal Ontario Museum
100 Queen's Park
Toronto, ON M5S 2C6
416.586.8000
rom.on.ca
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Admission is free on Tuesdays for Canadian post-secondary students with ID.

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Sally Tindal

HEAD OF PUBLICATIONS AND CONTENT STRATEGY
Chris Wilson-Smith

ART DIRECTOR
Tara Winterhalt

PRODUCTION EDITOR
Sheeza Sarfraz

PHOTOGRAPHY
Brian Boyle

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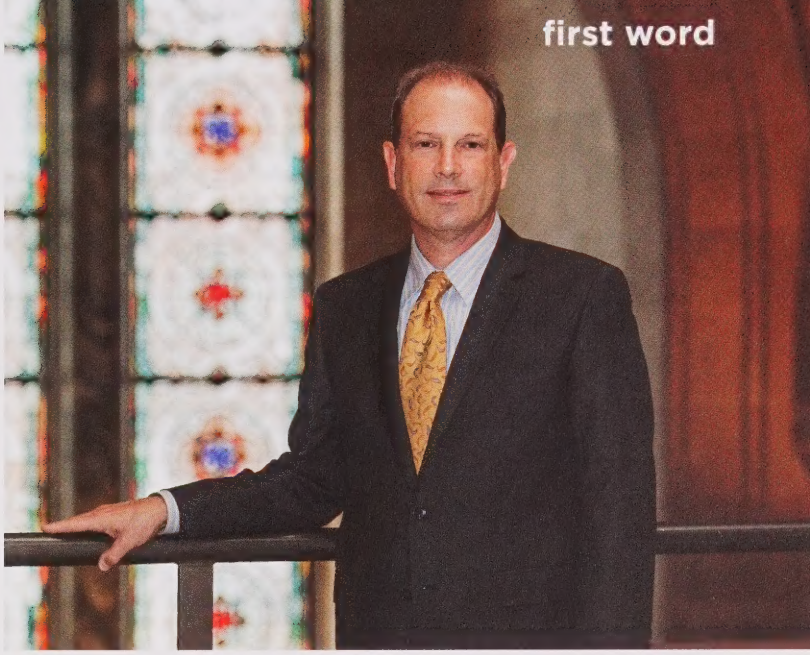
Craig Cipolla by Kelly Ferguson.



VIKINGS, DIOR AND THE ROM

Two compelling exhibitions highlight ROM's fall exhibition lineup

The myths and stereotypes surrounding Vikings since the first attacks that ushered in their eponymous Age are many: bloodthirsty plunderers, unscrupulous pirates, pillaging warriors.

In fact, as visitors will see in a new exhibition opening at the ROM this fall, they were so much more: they were religious people of many races, with ceremonies and rituals to mark the lives and deaths of their people. They were cultured, mindful of fashion and décor. They were inventors, scientists, adventurers, and explorers. They were, in a word, human.

Vikings: The Exhibition, at the ROM from Nov. 4 to April 2, challenges assumptions we make as a result of centuries of misrepresentation and artistic liberty. (Take, for example, the unrealistic horned helmet they were thought to have worn.) It exposes the many unexpected echoes that exist between the Viking Age and modern day. It offers a rare window into the daily lives of these legendary peoples, and presents objects rarely seen outside Scandinavia. And it shows that Canadians are walking in their literal footsteps, more than a thousand years later.

I am also delighted to announce the opening of another important, but very different, exhibition this fall that throws a bright spotlight on one of the biggest, most colourful eras in modern clothing design—as well as one of the ROM's most treasured, yet rarely seen, collections.

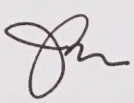
Drawn from our extensive collection of couture, *Christian Dior* opens at the ROM on November 25 and explores the brilliance behind Dior's dramatic creations—designs that revived the entire Paris haute couture industry after the devastation of the Second World War. The exhibition will offer visitors a chance to see first-hand the technical brilliance, exquisite tailoring, and rich, luxurious designs of one of fashion's greatest couturiers from this golden age of dressmaking. It explores how Dior made waves the world over. This includes, of course, Canada, where Holt Renfrew became the first store to bring the now-iconic brand to Toronto's more fashion-minded set.

Even as the exhibition focuses on the transformative decade of 1947–1957, it is safe to say Christian Dior's standing among contemporary fashion designers remains central to this day. As the House of Dior celebrates its 70th anniversary in 2017, I would be hard-pressed to think of a better time for the ROM to share its remarkable Dior collection with our visitors. And I can think of no better way of highlighting our extraordinary fashion and textiles collection—the third-largest in the world. In the months and years ahead, the Museum will draw more ambitiously from this collection as the Institution makes plans to play a larger role in the fascinating world of fashion.

In this issue, I welcome you to catch a glimpse behind the scenes as we ready the visually stunning pieces at the centre of *Christian Dior* and to view a selection of rare artifacts that will be on display in the *Vikings* exhibition.

As you will see in these pages, they promise to be truly special exhibitions, offering unique and varied opportunities to understand our past at very different times. But both, in their own way, show us how important eras in our shared history interconnect—how war and peace, for example, shape art and culture. And how that art helps us to understand our world.

It is in that pursuit, evident in both *Vikings* and *Dior*, that I believe the ROM shines brightest: standing at the intersection of art, culture and nature, this Museum has few peers worldwide in the depth and scope of its collections and research. It is a standing that gives the ROM the exceptional ability to pull on the ties that run through these eras, and to bring our shared histories to the fore in ways that are relevant to our lives in 2017.



JOSH BASSECHES
ROM DIRECTOR AND CEO

SEE IT NOW
THE EVIDENCE ROOM

DON'T MISS IT
THE FAMILY CAMERA

COMING SOON
CHRISTIAN DIOR
presented by Holt Renfrew

member news

calendar / special events / special offers / meet our volunteers

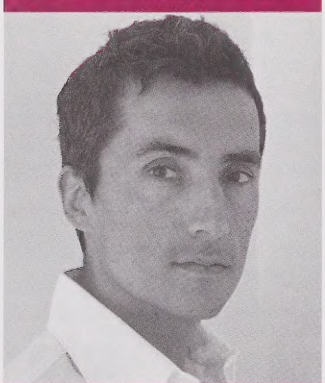
ROMSPEAKS

EXPLORE ENGAGING ISSUES AT THE ROM AND EXPERIENCE OUR WORLD THROUGH INVIGORATING DISCUSSIONS WITH THINKERS AND LEADERS FROM AROUND THE GLOBE.

FROM FASCINATING TO THOUGHT-PROVOKING, ROMSPEAKS PRESENTS COMPELLING VOICES ON HOT TOPICS.

ANISHINAABEG: ART & POWER

Explore the influences of Indigenous arts and culture on Canadian identity in this engaging and thought-provoking lecture inspired by the ROM original exhibition *Anishinaabeg: Art & Power*.



ART & IDENTITY
October 24
7:00 to 8:00 p.m.
Members: $18; Public: $20

Iconic visual and performance artist Kent Monkman explores how his own incredible body of works has recast the Canadian historical narrative. Using his colourful and dynamic career as a model, Monkman examines the intersection of "Indigenous" and "Canadian" identity in twenty-first-century arts and culture. In conversation with Wanda Nanibush of the AGO.

OCTOBER / NOVEMBER / DECEMBER / JANUARY

CLOTH CULTURES

FUTURE LEGACIES OF DOROTHY K. BURNHAM
November 9 to 11, 2017

Dorothy K. Burnham was in the vanguard of the generation of early-20th-century curators who made textiles and costume a field of valid scholarly research. This conference will examine the contemporary trajectories that stem from Dorothy K. Burnham's legacies by bringing together an international group of academics, artists, and maker communities directly or indirectly influenced by her work.

Spaces for workshops are limited; preregistration is required and limited to one workshop per person. Sessions run for 60 minutes, beginning at 11 a.m. and 2 p.m. To register, please visit **rom.on.ca/whats-on**.

ROM DAYTIME

JAPANESE FOLKTALES ILLUSTRATED IN *UKIYOE* WOODBLOCK PRINTS
Thursday, October 12
11 a.m. to 1:15 p.m.

Discover groundbreaking research and fascinating advances in art, culture, and nature as our experts share their cutting edge work in this engaging series of daytime lectures.

Visit **rom.on.ca/whatson** to check out dates and topics for these lectures. Free with ROM Membership.

BISHOP WHITE CANADA 150 SYMPOSIUM

CHINESE EXPERIENCE IN CANADA: PAST, PRESENT, AND FUTURE
Thursday, January 25
8:30 a.m. to 2:00 p.m.

Come and celebrate Canada 150 as we focus on the history of the Chinese community in Canada from the time of Confederation to the present day and look at what the future may hold for Canada-China connections.
Member: $65, Public: $75

39TH ANNUAL BISHOP WHITE COMMITTEE WINTER LUNCHEON

BUSINESS IN CHINA: ALLURING PANDA OR PANDORA'S BOX?
Thursday, January 25
11:30 a.m. to 2:15 p.m.

Lecture by Chris Twigge-Molecey, Senior Advisor, Hatch

Chinese luncheon by the chefs of Lai Wah Heen Restaurant. Mandarin Ballroom, Doubletree by Hilton Hotel, 108 Chestnut Street, Toronto
Members and Public: $90

FRIDAY NIGHT LIVE

Summer may be over, but the fun is just getting started. Kick off your weekends with Friday Night Live (**#FNLROM**), presented by Ford Motor Company of Canada Ltd., every Friday from September 29 to November 3. Hit the dance floor with top DJs and live indie artists or explore our stunning galleries with tasty food and drinks.

For more information, and to buy your discounted tickets visit **rom.on.ca/fnl**.

EXCLUSIVE MEMBER PREVIEWS

free with your membership

VIKINGS: THE EXHIBITION
Presented by Raymond James Ltd.
Friday, November 3
10:00 a.m. to 5:30 p.m.
Last entry at 4:30 p.m.

Saturday, November 4
10:00 a.m. to 12:00 p.m.

CHRISTIAN DIOR
Presented by Holt Renfrew
Friday, November 24
10:00 a.m. to 5:30 p.m.
Last entry at 4:30 p.m.

Saturday, November 25
10:00 a.m. to 12:00 p.m.

WILDLIFE PHOTOGRAPHER OF THE YEAR
Friday, December 15
10:00 a.m. to 5:30 p.m.
Last entry at 4:30 p.m.

Saturday, December 16
10:00 a.m. to 12:00 p.m.

ROMSpeaks image courtesy of Kent Monkman. Pendant, female figurine, SHM 10035:III. Swedish History Museum. Wildlife Photographer of the Year image © Natural History Museum, London.

MEMBER EVENTS

SAVE THE DATE

FAMILY HOLIDAY GATHERING

Sunday, November 26, 2017, 10:00 a.m. to 2:00 p.m.

AN EXCLUSIVE EVENT FOR MUSEUM CIRCLE, DIRECTOR'S CIRCLE, ROYAL PATRONS, YOUNG PATRONS AND DISCOVERY CIRCLE MEMBERS

Celebrate the holidays at our annual Family Holiday Gathering with fun crafts, festive treats, and a visit with Santa. Details will be sent by email with registration information.

If you are not currently a Museum Circle or Director's Circle Member, upgrade today by calling our Membership offices.

MEMBER HOLIDAY SHOPPING WEEKEND

November 24, 25, & 26, 2017

SAVE 20%

Start your gift planning early at the ROM's annual Member Holiday Shopping Weekend. Members will receive a special discount of 20% off regularly priced merchandise.* This special offer applies at ROM Boutiques. You'll be sure to find the perfect gift or something special for yourself. Present your ROM Membership card at time of purchase to receive your discount.

*Exclusions apply. This special 20% discount cannot be combined with your regular ROM Member discount of 10%. Special 20% discount does not apply to previously purchased merchandise.

GIVE THE GIFT OF A ROM MEMBERSHIP

This holiday season give the gift of ROM Membership and your friends and family will enjoy unlimited free admission to galleries and exhibitions and exclusive benefits all year long.

MEMBERS:
GIVE AN UNLIMITED ROM MEMBERSHIP AND SAVE

$20

Purchase gift memberships online at **rom.on.ca/members** or call **416.586.5700**. Use your special ROM Member promo code, **MEMGIFT**, to save.

JOIN IN

Watch for your Member eCommunications about exclusive Member previews and lectures by ROM experts. Visit **rom.on.ca/members/events**.

CONTACT US 416.586.5700 | **EMAIL** membership@rom.on.ca | **WEB** rom.on.ca/members

YOUR ROM MEMBERSHIP TRAVELS WITH YOU

Bring your ROM Membership card with you when you travel and take advantage of these reciprocal benefits:

ALLIANCE OF NATURAL HISTORY MUSEUMS OF CANADA
ROM Members will be granted free general admission, discounted admission, or a gift shop discount at these participating natural history museums:

Beaty Biodiversity Museum—Vancouver

Canadian Museum of Nature—Ottawa

Manitoba Museum—Winnipeg

New Brunswick Museum—Saint John

Nova Scotia Museum of Natural History—Halifax

Royal Saskatchewan Museum—Regina

Yukon Beringia Interpretive Centre—Whitehorse

Present your ROM Membership card(s) and ID upon arrival. Visit **rom.on.ca/membership** to find out more.

FREE ADMISSION TO SIX CANADIAN MUSEUMS AND ART GALLERIES

Enjoy free general admission all year long to:

Art Gallery of Nova Scotia, Glenbow Museum, Kamloops Art Gallery, McCord Museum of Canadian History, Montreal Museum of Fine Arts, and **Vancouver Art Gallery** upon presentation of a valid ROM Membership card and ID.

Special Discount Offers

Gardiner Museum Discounts
ROM Members enjoy 25% off admission to the Gardiner Museum and 10% off at the Gardiner Bistro by à la Carte throughout 2018. Call the Gardiner Museum at **416.586.8080** for details before visiting.

Royal BC Museum
ROM Members receive a 20% discount on daily admission rates. Offer excludes family admission rate. ROM Membership card(s) and ID must be shown at time of purchase.

Visit **rom.on.ca/membership** or call **416.586.5700** for more information.

ROM MEMBERS GET FREE ADMISSION*

*Valid ROM Membership card required for entry.

ART GALLERY OF ONTARIO
November 11 & 12
317 Dundas Street West, Toronto

THEMUSEUM DOWNTOWN KITCHENER
November 11 & 12
10 King Street West, Kitchener

TEXTILE MUSEUM OF CANADA
December 2 & 3
55 Centre Avenue, Toronto

As a ROM Member, you are an integral part of the social fabric that makes the ROM one of the world's leading museums of art, culture, and nature. Your support provides essential funding for educational programs, research, collections, community outreach, and operations. **Thank you for your continued support.**

MEMBERS SEE IT FIRST

This spring, ROM Members were treated to an exclusive first look at three of the ROM's new exhibitions: *The Family Camera*, *Anishinaabeg: Art & Power*, and *The Evidence Room*.

Be sure to visit these powerful exhibitions soon. *The Family Camera* runs until **October 29**, *Anishinaabeg: Art & Power* until **November 19**, and *The Evidence Room* until **January 28, 2018**.

One of the benefits of being a ROM Member is that you always get to see new exhibitions first, and for free. Watch your email for more details on upcoming **EXCLUSIVE MEMBER PREVIEWS**.

TRUSTEE ELECTION RESULTS

The ROM Membership program is an important aspect of the Museum's commitment to public access and accountability. Pursuant to the ROM Act, ROM Members elect three of the 21 positions on the Board of Trustees. A call for nominations to fill one vacancy for a membership-elected Trustee was made in *ROM* magazine, Fall 2016. Two candidates were duly nominated, and an election was held from May 26 to June 10, 2017.

Anne Lindsey was re-elected by the Membership for a second three-year term of office from July 1, 2017, to June 30, 2020. Anne joined the ROM Board of Trustees in 2014 and has been an active museum volunteer for 24 years, holding several leadership positions.

The ROM congratulates Anne Lindsey and looks forward to working with her on the Board. The ROM also thanks its Members for their interest and participation in the Trustee election.

MAKING FRIENDS

Friends of the collections have been active at the ROM for many years, supporting curatorial work through money for acquisitions, conservation, interns, and special requests. They give learning opportunities for visitors to the Museum at a variety of events, like ROM for the Holidays, March Break, and identification clinics. To fund their activities, money is raised through donations, paid programs, and the Scotiabank Charity Run. Donors receive special invitations to lectures and behind-the-scenes peeks at the collections.

VOLUNTEER WITH US

Are you a fossil fanatic? Want to support the ROM's Canadian or textiles collections? Learn more about how you can explore your passions and have a positive impact on the Museum by visiting **rom.on.ca/friends** or call **416.586.5778**.

VOLUNTEER PROFILES

The Department of Museum Volunteers, founded in 1957, is made up of more than 550 ROM Members who contribute more than 50,000 hours of volunteer services annually

VERA HALL
Docent & DMV President (2016–17)

DMV member since: 2003
Favourite collection or object: *Diana on a Stag*, Samuel European Galleries, The Lee Collection

What inspired you to volunteer at the ROM?
I have always had an interest in history and world cultures and wanted to learn more about natural history. Becoming a volunteer has exposed me to a broad range of learning opportunities and the opportunity to share this knowledge with visitors from around the world.

What is your favourite memory from your 14 years of volunteering at the ROM?
The tremendous crowds that came to the ROM for the Dead Sea Scrolls. It confirmed the ability of the ROM to bring exhibitions to Toronto that reflect the diversity not only of Toronto but of Canada. Also it was amazing to be reminded that our various cultures and religions have far more in common than not.

DAVID GRAFSTEIN
Docent & ROMWalks Leader

DMV member since: 2008
Favourite collection or object: Shreyas and Mina Ajmera Gallery of Africa, the Americas and Asia-Pacific

If you were to create a TV show based on the DMV tours, which show would you liken it to?
Maybe *Sesame Street*—the tours are first and foremost educational, but meant to be entertaining as well. The idea is to engage visitors in ways to have them want to come back to learn about the letter C after a tour where they learned about the letter B. The tours may seem simple on the surface but the effect can be lasting.

Favourite memory from your years of volunteering at the ROM?
A few years ago, I received a call from a ROM staffer asking if I could possibly come immediately to the ROM to conduct a tour for some VIPs. I was expecting guests for dinner, but I explained the situation to my partner, saying I'd be back in two hours to spend some time with our guests. Four hours later, I returned to find our guests had eaten and departed. But I had a great story to tell my partner about how Gary Cassidy and I had conducted a tour for Benjamin Netanyahu, Prime Minister of Israel, and his wife, accompanied by an entourage of officials and security folks.

LOUISE BARK
Visitor Guide, Special Exhibitions & Events

DMV member since: 2015
Favourite collection or object: All of them!

What is your favourite memory at the Museum?
I remember visiting the ROM as a child, in the days of being told to talk in whispers, to walk, not run, and to never accidentally wander off in awestruck wonder gazing at the exhibits. When I went to the ROM in 2014 to see the *Wildlife Photographer of the Year* exhibition, I saw the magnitude of everything that the ROM had to offer. I had to buy a membership so I could keep going back. There is far too much to see and do in one or two daily visits a year. My outdated memories of the ROM have now been replaced with memories of how, each and every day I visit the ROM, I now leave with a feeling of awestruck wonder!

If you were to write a book based on the DMV tours, which book would you liken it to?
Something that involves CSI or detective work. DMV tours unravel the mysteries of the objects and bring them to life for visitors.

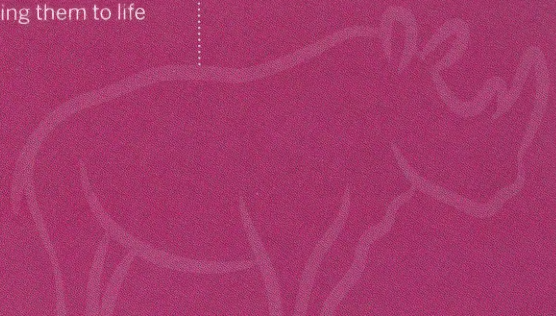
ROY TANAKA
Docent & Gallery Interpreter

DMV member since: 2013
Favourite collection or object: Bull the White Rhino, Life in Crisis: Schad Gallery of Biodiversity

What inspired you to volunteer at the ROM?
I was looking for volunteer opportunities that would help me practise my public speaking and storytelling skills. I also have a passion for learning new things, so volunteering at the ROM was a perfect fit.

If you were to create a TV show based on DMV tours, which show would you liken it to?
Cosmos, both the original 1980 series and the 2014 reboot.

What is your favourite memory?
ROM Revealed weekend, when the ROM opened its doors to the public with free admission and behind-the-scenes access to the curatorial centres. I had just started volunteering with the DMV, so being involved with such an epic event was really exciting. It was a great way to celebrate the ROM's centennial.



Images courtesy of Museum volunteers.

dispatches

new discovery / youth leadership / cross-cultural fashion

EXHIBITIONS

COMING SOON

WILDLIFE PHOTOGRAPHER OF THE YEAR

Opens December 16

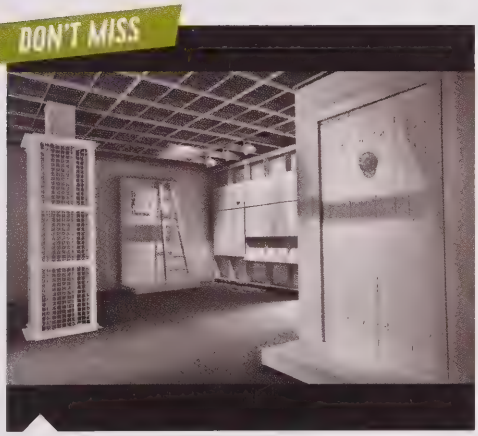
Featuring 100 all-new images, the world's most prestigious nature photography competition presents a fresh look at the incredible life on our planet. Fascinating animal behaviour and breathtaking landscapes are revealed in ways the human eye might never see unaided. The exhibition is developed and produced by the Natural History Museum, London.

CHRISTIAN DIOR

Opens November 25

Christian Dior, presented by Holt Renfrew, explores the brilliance behind Dior's dramatic creations that revived the entire Paris haute couture industry after the devastation of the Second World War. Featuring breathtaking outfits, the exhibition showcases the inspired designs of one of fashion's greatest couturiers from this golden age of dressmaking.

DON'T MISS



THE EVIDENCE ROOM

On until January 2018

The Evidence Room is an examination of the chilling role architecture played in constructing Auschwitz. This haunting installation stands as a tangible reminder of the Holocaust, one of the darkest periods of the twentieth century. *The Evidence Room* compels us to confront the devastating consequences of our potential inhumanity toward one another.

ANISHINAABEG: ART & POWER

On until November 19

Explore the life, traditions, and sacred stories of the Anishinaabeg as told through their powerful art over the last two centuries. *Anishinaabeg: Art & Power* takes you on a journey through the artistic evolution of one of the most populous and diverse Indigenous communities in North America.

PROMOTING FREE ACCESS

A SPOTLIGHT ON ROMCAN

Since 2008, the ROM's Community Access Network (ROMCAN) has striven to make the Museum accessible to everyone by helping to eliminate financial, social, and cultural barriers that might otherwise stand between communities and the Museum. Through our partnerships with 62 non-profit community organizations and through programs such as Free Tuesdays for Post-Secondary Students, we offer free access and specialized learning opportunities for 100,000 Ontarians annually. We also work closely with our ROMCAN community partners to ensure that we can remove barriers to access and provide exceptional and meaningful museum experiences for all visitors.

One of our partners is the Toronto Public Library's Sun Life Financial Museum + Arts Pass (MAP) Program, which celebrates its 10th anniversary this year. Anyone with a valid Toronto Public Library card can sign out a MAP pass. ROM passes are available at 50 branches in priority neighbourhoods around the city.

The MAP program has been a huge success, says Brian Francis, Manager, Communications, Programming and Customer Engagement, for the Toronto Public Library.

Each pass admits up to two adults and two children under 14. MAP passes are also available for the Aga Khan Museum, Art Gallery of Ontario, Bata Shoe Museum, Black Creek Pioneer Village, City of Toronto Historic Sites, Gardiner Museum, Ontario Science Centre, Textile Museum of Canada, and the Toronto Zoo.

Architecture: Wildlife Photographer of the Year Image © Natural History Museum, London.

ROM RESEARCH

NEW FOSSIL WORM WITH A BIG BITE

By **JEAN BERNARD CARON**

Capinatator praetermissus from the Burgess Shale.

Decades of ROM discoveries and research have culminated in the naming of a new fossil species that belongs in a mysterious group of predatory marine invertebrates that are still alive today, called arrow worms, or chaetognaths. *Capinatator praetermissus*, which literally means "a swimming and grasping animal that remained overlooked for a long time," comes from the famous 508-million-year-old Burgess Shale site in British Columbia. Its description, published in August in the scientific journal *Current Biology*, is significant because it shows that primitive arrow worms were much larger and had evolved greater number of spines around their mouths compared with modern species, which are miniaturized and mostly planktonic. The study is based on the largest and best-preserved collection of fossils of this tiny phylum anywhere, and the new fossil species is one of the oldest examples of fossilized arrow worms known to scientists.

Chaetognaths are abundant in marine plankton and live in most oceans of the world, from deep seas to shallow marine communities. Although they are planktonic and therefore cannot swim against strong currents, chaetognaths can still swim in short bursts to capture prey, thanks to their delicate lateral and caudal fins. They are an important part of the food web, preying on other planktonic species—and are consumed by larger plankton-eating animals, including the largest of all animals on Earth, the blue whale.

There are around 120 species of chaetognaths known today, but the evolutionary relationships among them, and especially in relation to other animals, remain poorly understood. Unfortunately, the fossil record of chaetognaths is also very poor because their bodies are mostly composed of water, so most of the time only their hooks, if anything, are preserved. This low level of preservation makes it even more remarkable that a collection of about 50 arrow worms dating back to the Cambrian period have been fossilized in good enough condition to be described scientifically. These fossils were recovered between 1983 and 2016 by ROM researchers. Surprisingly, the fossil chaetognaths are much bigger than their modern counterparts: the largest individual is at least 10 centimetres long. This species also has around 25 pairs of hooks around its mouth, at least double the number of hooks known in modern forms. This animal must have been a terrifying sight for its would-be prey! These newly described fossils tell us that Cambrian chaetognaths were very large and probably lived close to the ocean floor, because their bodies were occasionally trapped into mudflow deposits with other benthic organisms. The miniaturization and planktonic lifestyle we see in most chaetognaths today may have evolved later.

Although the first ROM chaetognaths were collected in 1983, only now are we able to describe this animal formally. Now that its description has been published in *Current Biology*, this rather scary-looking creature has a proper name and a connection to a branch of the animal tree of life.

READ MORE

This article was edited and modified for publication in *ROM* magazine. To read more about this discovery, visit **rom.on.ca/invisibleworm**.

Reconstruction by Marianne Collins.

YOUTH LEADERSHIP

THE ROM YOUTH CABINET

Developing leadership and community-building skills at the Museum

By **LESLIE McCUE**

The art of storytelling is an important factor in how we understand the world, engage with those around us, and look to the future.

The second cohort of the Royal Ontario Museum's Youth Cabinet, a multicultural group of youth between the ages of 16 and 20, knows this perhaps better than most.

The Cabinet applies an Indigenous framework with a for-youth, by-youth philosophy to provide participants with opportunities to build leadership skills, explore their community, and tell their stories. This year, the group wrote an anthology called *The Journey: Friday Nights at the Museum*, which features a collection of personal stories and poems inspired by Indigenous ancestral objects in the ROM's collections.

From January to June 2017, through the support and guidance of Indigenous knowledge carriers, the youth developed a deeper understanding of and appreciation for Indigenous cultures. This was done through different forms of art, including embodied storytelling and poetry.

One story, "If I Told You," shares the first time one youth experienced a round dance (an Indigenous social dance) that took place on a ROM Youth Cabinet outing to the historic Honest Ed's closing event.

This fall, the anthology will be featured on Wattpad, a global publishing platform. The online platform will allow youth to collaborate with people writing Indigenous themed stories anywhere in the world. The Youth Cabinet will decide how much visibility and input they want on their work. These stories can also be read and heard online through the ROM Learning Portal at **rom.on.ca/learn**.

The youth who took part in this year's Cabinet, were Indigenous and non-Indigenous from across the Greater Toronto Area, This fall, a new cohort of equally diverse youth will continue to build on the anthology.

The program is a rewarding and fulfilling experience that provides opportunities for intellectual and personal enrichment and community involvement. Youth who are involved in the program receive access to selected ROM events, galleries, and behind-the-scenes visits free of charge; education/employment support letters; coverage for food and transportation costs at each meeting; and volunteer hours, if needed. The program provides a new lens for understanding the ROM and Indigenous cultures, and creates opportunities for like-minded youth to connect through art, culture, and nature.

The Youth Cabinet program is generously supported by The Slaight Family Foundation. It is led by the Learning Department, guided by the ROM Indigenous Advisory Circle, and delivered by Indigenous facilitators, mentors, and community members. The ROM gratefully acknowledges the Ontario government for its Ontario150 funding of the anthology project.

LESLIE McCUE is a member of the ROM's Indigenous Advisory Circle and a facilitator for the ROM Youth Cabinet.

LEARN MORE

If you are interested or know someone who may be interested in applying for the ROM Youth Cabinet this coming year, please email **romlearning@rom.on.ca**.

FROM THE COLLECTIONS

THE PERSISTENCE OF FASHION

By **PAUL DENIS**

A Hellenistic terracotta statuette of a standing youth from about 300 BCE, on display in the ROM's A.G. Leventis Gallery of Ancient Cyprus, offers an interesting glimpse into the history of men's fashion—not only revealing the ancient past but also telling us about the present.

At the time, the standing youth's attire was very popular in many parts of the Hellenistic world. He is dressed as a Macedonian soldier, wearing a *kausia* (hat), *chlamys* (cloak), and *krepides* (high boots)—an outfit likely emulating the clothing of the great hero Alexander the Great (356–323 BCE). The hat consists of a slightly domed, almost flat top with a thick tubular band. The head-gear worn by the youth is intriguing since it closely resembles the *chitrali*, a hat worn by men in eastern Afghanistan and western Pakistan today.

The origin of the *kausia*/*chitrali* is steeped in controversy. Some historians believe that the *kausia* originated in Macedonia and that Macedonian soldiers brought it to Afghanistan. Others believe that Alexander and his troops adopted the *kausia* from the local inhabitants of northern Afghanistan during their winter campaign in the Hindu Kush in 327–26 BCE. Returning to the West, they brought the hat with them, where it quickly became popular. This debate continues today.

In the West, the *kausia* endured the fate of most trends, eventually waning in popularity, while in Afghanistan and Pakistan, the *chitrali* has endured and remained in fashion for centuries if not millennia.

A Pakistani man wearing a *chitrali* today compared to the statue of a standing youth from ca. 300 BCE.

chitrali image by Justine Evans / Alamy photos.

THE RISE OF MODERN TYRANNY

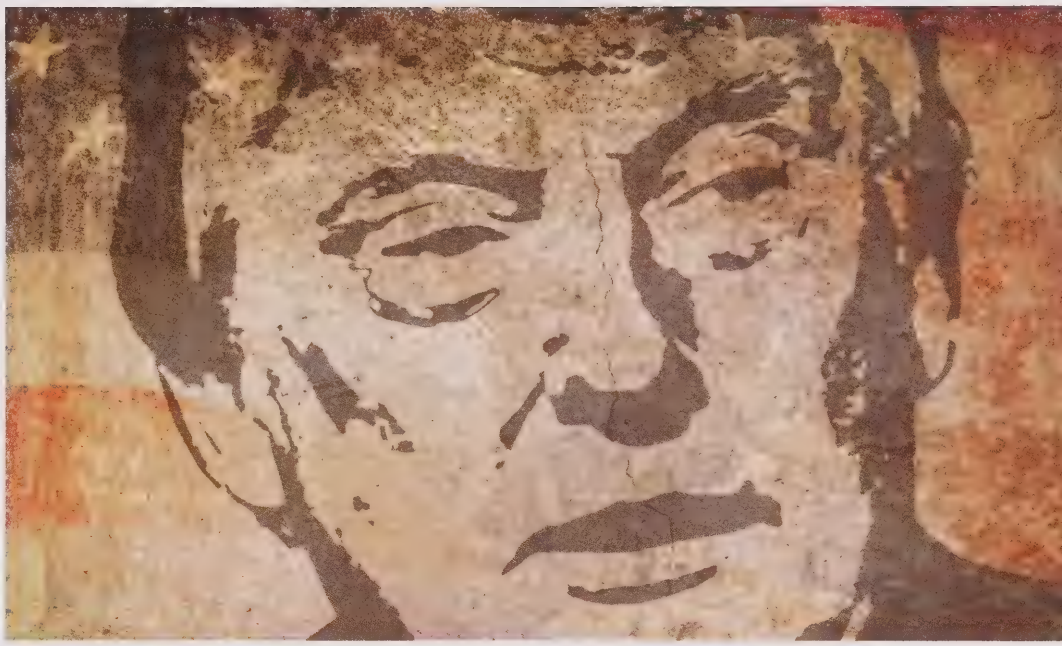
By **SASCHA PRIEWE**

What can the rise of tyrannical regimes in the 1930s tell us about the rise of populism today? How can the dismantling of democracy and civil society in the not-too-distant past help us understand how we can protect the present and future of democracy? These are just some of the questions Timothy Snyder, Yale University's Housum Professor of History, will address at the ROM as he considers what we as individuals can do to counteract the descent of democratic societies into totalitarianism.

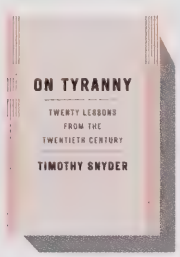
The 12th Annual Eva Holtby Lecture on Contemporary Culture on November 21 will be delivered by Snyder, a leading historian and public intellectual on Europe in the twentieth century. Having dedicated his career to the study of Europe's darkest hours, Snyder has published award-winning books including *Black Earth: The Holocaust as History and Warning* (2015) and *Bloodlands: Europe Between Hitler and Stalin* (2010). His most recent publication, *On Tyranny: Twenty Lessons from the Twentieth Century* (2017), is a "practical guide to resisting the rise of totalitarianism" and forms the subject of his talk at the ROM.

Troubled by the rise and election victory of Donald Trump, Snyder published his 20 lessons first as a widely shared Facebook post in November last year, just a few days following the election. For Snyder, "history does not repeat, but it does instruct." The tendencies that he has observed in the history of Eastern and Central Europe he now sees appearing in his own country. For him the price of ignoring history has been to invite authoritarianism back into the mainstream. While the book is mainly a call to action addressed to U.S. citizens, the wider trend toward populism we observe in other democracies gives us pause and dispels the fiction that our democracies are unaffected and safe from these proclivities.

While it may be easy to descend into despair, Snyder's book is a manifesto and manual for effectively resisting regime change in the era of post-truth. In his lecture Snyder will bring the subject of the book right up to date and reflect on the headlines of the day. ◘



Snyder published his essays on totalitarianism after the victory of Donald Trump in the U.S. election.



Snyder's book is a manifesto and manual for effectively resisting regime change in the era of post-truth.

LEARN MORE

12TH ANNUAL EVA HOLTBY LECTURE
November 21
7:00 p.m.
In conversation with CBC's Senior Correspondent, Susan Ormiston, Snyder will discuss how history can be translated into action so that individual citizens can better defend institutions and freedoms.

Members: **$18** Public: **$20**

"It is easy to forget the fragility of our happy way of life and how easily it could drift into tyranny."

—Christopher Holtby

DOES SOMETHING SEEM FISHY ABOUT YOUR SUSHI?

ROM project finds mislabelled fish in Toronto restaurants and markets

By **JESSICA ARBOUR** AND **FRANCES HAUSER**

A multi-year project by graduate students in the ROM's ichthyology department has revealed that the DNA barcode of nearly one-third of fish samples collected from various restaurants and stores in Toronto does not match the label advertising the fish.

From 2011 to 2014, Jessica Arbour, Frances Hauser, and Shannon Refvik led a project in which undergraduates participating in the University of Toronto's course in fish biology were instructed to bring in small samples of raw fish from sushi restaurants, fish markets, and grocery stores across Toronto. Back at the ROM, DNA was obtained from 78 of these samples and a short segment of DNA from each sample, known as a "DNA barcode," was analyzed.

Seafood mislabelling can have substantial impacts on the consumer as well as on fish conservation efforts, especially with the increasing global demand for fish products and high risks to wild fish populations. Studies covering North American markets have repeatedly found mislabelling rates between 30 and 50 percent.

In the students' data, some incorrect labels were likely innocent mistakes, such as the labelling of a smallmouth bass as a largemouth bass. These freshwater species overlap in their geographic distribution and look almost identical. For most mislabelled fish, however, the incorrect label was likely intentional. For example, even though a number of samples labelled marine red snapper were collected over the years, no true red snapper (*Lutjanus campechanus*) was ever identified using a DNA barcode. Almost all samples labelled red snapper were actually the freshwater species tilapia (*Oreochromis niloticus*), which bears little resemblance to red snapper. Originally found in Africa, tilapia is now cultivated globally as the third most common fish species in aquaculture, after salmon and carp. Tilapia is a cheaper fish than the wild-caught red snapper and is likely mislabelled to increase profits at the expense of consumers.

A large number of samples labelled white tuna and butterfish (both typically safe and reasonably sustainable fish) were found to be a species known as escolar (*Lepidocybium flavobrunneum*).

Escolar flesh contains a large amount of wax esters, oily substances responsible for the buttery flavour of this fish that cannot be properly broken down by the human digestive system. Consumption of this fish, also known as snake mackerel, can result in severe gastrointestinal symptoms, which, though not harmful in the long term, are highly unpleasant, giving escolar its nickname: the "Ex-Lax Fish."

For nearly half of the fish samples, sellers provided ambiguous names such as tuna that could apply to multiple species. While the Canadian Food Inspection Agency allows for fish to be labelled with generic terms, this may prevent consumers from making responsible choices. The various "tuna"

Sushi by Magone /iStock. Fish by pixabay.

sampled by the class included albacore and yellowfin, species with some sustainable fisheries, as well as the more threatened bigeye tuna. Samples of "shark" were identified as from either bull shark (*Carcharhinus leucas*) or spinner shark (*Carcharhinus brevipinna*). Both species are large and long-lived predators at risk in part of their geographic distributions. Samples of halibut were found from the sustainable Pacific halibut species (*Hippoglossus stenolepis*), as well as Atlantic halibut (*Hippoglossus hippoglossus*), a species with an endangered status on the Red List of Threatened Species maintained by the International Union for Conservation of Nature (IUCN). It is the largest and most comprehensive conservation assessment program.

SUSTAINABILITY AND THE TORONTO FISH TRADE

The IUCN rates the conservation status of species. Almost half of the class samples had an IUCN Red List status of "not evaluated." For example, escolar is captured largely as accidental bycatch in long-line fisheries for tuna and other commercially valuable fish. As a result, escolar harvests are not well regulated and population and life history data are sorely lacking. Recent research from Yale University shows that mammal species lacking sustainability information may be more at risk than those that have already been evaluated by the IUCN. This is gravely concerning given the lack of conservation data on so many fish species being consumed in Toronto and across the global fish market.

HOW TO AVOID PURCHASING MISLABELLED (AND PERHAPS UNSUSTAINABLE) FISH

A good first step is to ask restaurant staff or the fishmonger about the fish they offer. Those who know about where and how the fish were captured may be more likely to be dealing with reputable fisheries. Cooking fish at home may also be a good option. Samples from fish markets and grocery stores were more likely to be correctly identified, and in a number of cases provided additional information on the region and method of capture, especially for whole fish. Freshwater species, especially in local or North American fisheries, are generally safe and sustainable. Sushi, because it uses only small pieces of fish, is harder to verify. If you like "red snapper" sushi, try ordering tilapia if it is available on the menu—it may be the exact same product, and you might even save a little money. Avoid "butterfish," "white tuna," and especially "super white tuna" sashimi at restaurants you are unfamiliar with.

Several organizations offer tools and resources for making safe and responsible seafood choices, including the Monterey Bay Aquarium Seafood Watch program, available as an app for Apple and Android devices as well as a printout pocket guide (www.seafoodwatch.org). ◘

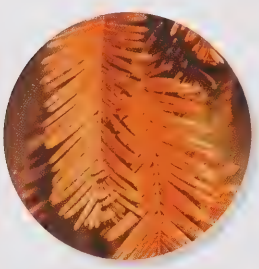
URBAN FOREST

Exploring the ROM's backyard

By **DEBORAH METSGER**

The presence or absence of trees or shrubs is a defining characteristic of any backyard. Trees provide shelter, habitat, nest sites, and food for a host of organisms. They create shade and serve as a natural air-conditioning system. The ROM is really lucky to back onto one of Toronto's iconic and richly treed green spaces: Philosophers' Walk. Traversing Taddle Creek, a stream that was buried in the late 19th century, Philosophers' Walk serves as a backyard to the ROM, the Royal Conservatory of Music, and the University of Toronto's Faculty of Music, Faculty of Law, and Trinity College. There is a rich diversity, with 221 trees from 51 native and cultivated species planted along the pathway, each with its own distinctive features to pique the interest of passersby. Here are a few found in the stretch behind the ROM. ◘

Facing north on Philosophers Walk.



DAWN REDWOOD

Metasequoia glyptostroboides

There are three dawn redwoods in the hollow on the west side near the Bloor Street gates. It is one of the few conifers that are deciduous: it loses its needles in the winter. Watch it through the fall as its needles turn bronze, then drop to the ground.

Dawn redwood is called a "living fossil" because until 1941, it was known only from fossils and was thought to be extinct. Come see a slab of the fossil in the Temerty Dinosaur Galleries.

HORSE CHESTNUT

Aesculus hippocastanum

The six horse chestnuts behind the ROM put on a year-round display that starts with showy white flower clusters in spring. Their large leaves provide dense shade, making it hard for grass to grow beneath them. In the fall, green spiky fruit bearing one or two glossy brown seeds fall to the ground. These poisonous seeds should not be eaten. They can, however, be collected to play a game of conkers.

RED OAK

Quercus rubra

There are several native red oaks on the east side near the Bloor Street gates and scattered all along Philosophers' Walk south to Hoskin Ave. The lobed leaves with pointed tips will soon turn brown and fall to the ground. The larger trees will produce acorns. See if you can find them before the squirrels do.

Dawn Redwood by iStock, Horse Chestnut by Raimundas/iStock, Red Oak by SStajic/iStock

Plum Pickings

HOW YOUR BACKYARD CAN CONTRIBUTE TO THE LOCAL COMMUNITY

By **SUE ARNDT**

Not Far from the Tree is Toronto's very own fruit tree picking project, inspiring Torontonians to harvest, share, and steward the bounty from our urban forest while giving back to our community. Approximately 1.5 million pounds of fruit is produced from Toronto's urban canopy each year, and yet most of it goes unpicked. Not Far from the Tree sprang to life in 2008 as a bright and hopeful solution to this surplus of local fruit. When Torontonians with fruit-bearing trees can't keep up with their harvest, the group mobilizes a team of volunteers to pick the fruit. The harvest is then split three ways: a third is offered to the homeowner, a third is shared among the volunteers, and a third is delivered by bicycle to local food banks, shelters, and community kitchens.

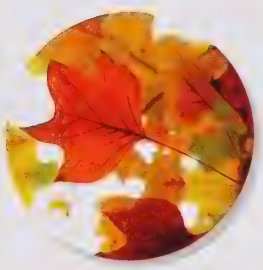
During its first harvest season, the organization picked and shared over 3,000 pounds of fruit from one neighbourhood with the help of a crew of 150 volunteers—everything from apples, pears, and grapes to cherries, apricots and plums. Since then, Not Far from the Tree has grown to a dedicated group of over 2,000 fruit pickers across Toronto. Over the past nine seasons, they've banded together to collectively harvest and share 148,725 pounds of fruit from 14 wards in the city, and donated more than 39,000 pounds of fruit to over 30 local social service agencies.

This year Not Far from the Tree celebrates its 10th season, and it's shaping up to be its most ambitious yet. It's making some technical improvements to our online portal, making it easier to schedule fruit picks, and it has a tree care workshop series planned for homeowners. Keep an eye out for the group this fall at cider pressing stations set up in over 10 parks across the city.

LEARN MORE

not far from the tree

Fruit in your backyard? Call 416-658-0724 or email info@notfarfromthetree.org.



TULIP TREE
Liriodendron tulipifera

At the intersection of Philosophers' Walk and the ROM's loading dock, there is a bench with a tulip tree on either side of it. This native species, closely related to magnolias, gets its name from the tulip-like shape of its orange and green flowers. The woody fruits will remain on the top of the tree throughout the winter—each one bearing hundreds of seeds.

Come see all stages of a tulip tree in the Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity.

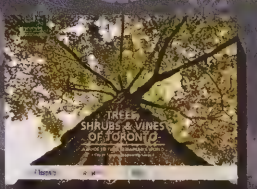
RED BUD
Cercis canadensis

There are two small, umbrella-shaped trees at the south end of the Royal Conservatory of Music. In the fall, their heart-shaped leaves turn a golden yellow. In the spring, the leaves are very late in emerging, for they are preceded by small red flower buds that bloom into pink flowers growing right out of the trunk and branches.

DOs & DON'Ts

PICK
From trees and herbs growing on your own property. ***But first*** learn which ones are poisonous.

DON'T PICK
From trees and herbs on public lands. Insects, birds, and mammals need them!



Pick up your copy of *Trees, Shrubs & Vines of Toronto* at Toronto Public Libraries.

SLASH MARKS AND BULLET HOLES

Tales of art conservation from Senior Paintings Conservator Heidi Sobol

By SHEEZA SARFRAZ

> ***The work demands full attention—no distractions, no texting, and a methodical approach.***

Portrait of Mrs. Sidney Jones and her son Sidney Ford Jones by Jacob Eichholtz. 1834. ROM 2012.871

What is the most difficult job that you've undertaken?
All conservation treatments have a degree of technical difficulty, but the most difficult ones tend to be projects that have a personal component. I've conserved paintings with bullet holes (due to an angry neighbour), paintings with slash marks (due to an angry paramour), and several paintings that endured a house fire (and subsequent hosing from the fire department). A little while ago I conserved a pair of small portraits for a woman who left her homeland with one suitcase. She managed to make room for the artworks, no doubt having to jettison other items to make room. The works were severely damaged during transit and their restoration was of immeasurable importance to the woman ... so the treatment was much more than mending tears to create a stable artwork! It was an emotional project for both of us.

How did you get interested in conservation?
My father's friend's son hit a slapshot into his open garage and the puck went through a large oil-on-canvas painting stored at the back. My father brought me along to the conservator's studio, mainly to help manoeuvre the large canvas out of the back of our van. The conservator's studio was fascinating: easels, large windows, and a wealth of pigments, solvents, and brushes. I wanted to pursue a career in the arts, but the mix of art and science was a revelation. She also had a killer pair of heels on, so that pretty much convinced me that a career in art conservation was the way to go.

Any tips for people who have artwork on display at home?
A popular saying in conservation is "Better is the enemy of good." Many times, well-intentioned art owners try to clean or restore their artworks, only to be left with an artwork that is in more unstable condition

than before. Windex is great for glass, but not so great for eighteenth-century landscape paintings. Professional, accredited conservators are the best resource for ensuring your art is in a stable environment; they can do onsite assessments as well as major restoration campaigns if necessary. Above all, keep artwork in areas of the house you also enjoy, like the main floor or storied living areas. Basements and attics are often places with too high or too low humidity, which can be problematic for artworks and artifacts. Avoid placing artwork above heating or cooling vents, or by uncovered windows that allow streaming sunlight to cast onto the artwork.This can lead to fading at an accelerated rate.

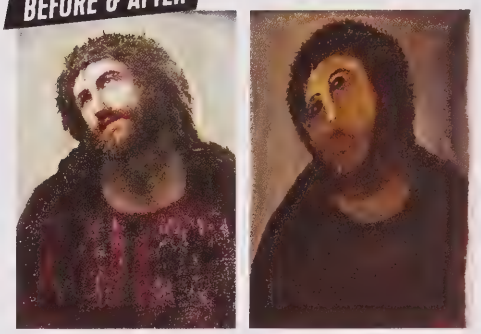
What are you working on now?
We are preparing for rotations in our permanent galleries, so currently we have European paintings on the easels. We just finished a major exhibition, so we must switch gears from acrylic cleansing strategies to aged nineteenth-century varnishes. Every day is a new challenge, which makes this career very fulfilling.

What do you love most about your job?
I absolutely love the solitude during the treatment of a painting. The work demands full attention—no distractions, no texting, and a methodical approach. We all experience these moments, though infrequently, when pulling weeds, during a long run, or when meditating. Once that solitude is secured, I begin to have a "conversation" with the painting. This quiet conversation is almost always based on the fact that the painting is in need of help. Sometimes the painting clearly tells me what it needs, and other times I have to dig to find the issues. All in all, I feel privileged to spend a brief time with the painting—one that existed well before me and (hopefully) will exist long after me.

Has there ever been a time during your career when you went "Oops..."?
I've never made a mistake—not true! Pretty much all of my hard-and-fast rules were born out of mini-failures. I had a full panic attack when a small humidity treatment (adding moisture to a small tear) resulted in blanching. Blanching is a phenomenon that can drive water into a painting, causing the surface to look white and cloudy. As it turns out, the blanching was just in the varnish layer and it could be quickly reversed. ◘

Follow Heidi Sobol on Twitter
@Heidorama

BEFORE & AFTER



GOOD INTENTIONS GONE WRONG

In 2012, staff at the Centro de Estudios Borjanos discovered that one of its paintings at the Santuario de Misericodia church in Borja had undergone a dramatic makeover. The church realized that the defacing of the painting, initially perceived as vandalism, was the result of well-intended efforts. Cecilia Giménez, an 80-year-old parishioner at the church, had decided to restore the artwork herself in order to correct the damage that the fresco had sustained. As horrifying a restoration story as this may have been, the painting is now a major tourist attraction, and continues to attract thousands of visitors to the small town of Borja in eastern Spain.

UH-OH!

Le Rêve (1932) by Pablo Picasso.

When businessman Steve Wynn was contemplating parting ways with Picasso's *Le Rêve* for US$139 million, he accidentally poked his elbow through the painting while showing it to guests. Wynn saw the poker chip-sized hole as a sign telling him not to sell the painting. Seven years later, in 2013, he sold the painting to Steven Cohen for US$155 million. At the time, it was the highest price paid for an artwork by a U.S. collector.

ROM AROUND THE WORLD

Qing dynasty painting restored for travelling exhibition

By **WEN-CHIEN CHENG**

Detail of painting before conservation

Right: Portrait of Ilantai, Qing dynasty.

When people think of Chinese painting they usually see landscapes in ink or pale colours with small figures as staffage (humans or animals in paintings), or paintings of flowers and birds, in either the "impressionistic" ink sketch or the precise style. Few people realize that portraits, real portraits drawn from life, are a major category in Chinese painting of which the development can be traced over 2,000 years.

Faces of China: Chinese Portrait Painting of the Ming and Qing Dynasties (1368–1912), an exhibition to be held this fall in Berlin, will showcase about 100 fine portraits from the last 600 years of imperial China, the period during which Chinese portraiture reached its peak. Led by Dr. Klaas Ruitenbeek, the director of the Asian Art Museum in Berlin and the former Louise Hawley Stone Chair of East Asian Art at the ROM, the exhibition is a collaborative project of the National Museums in Berlin, the ROM, and the Palace Museum in Beijing, with a few other loans from the Ethology Museum in Berlin and the Museum of East Asian Art in Cologne. The exhibition consists of two major portrait categories: the formal ancestor portrait and the informal commemorative portrait of scholars, officials, artists, and talented women. Exploring the interaction between these two categories, it pays attention to workshop practices and the social and religious function of portraits in China.

The ROM is one of the few museums outside China that have a large collection of ancestor portraits—about 25 such portraits will be shown in *Faces of China*. Ancestor portraits were produced for the ancestor worship cult. They were displayed at family altars and/or used in ancestral shrines at festive and commemorative occasions. Highlighted in the exhibition is a fine example of a portrait from the ROM collection depicting a Manchu official named Ilantai, originally paired with his two wives. He is depicted in a typical frontal, solemn position and in elaborate formal court costume with impressive details. His direct gaze, realistically rendered face, and life size must have served to evoke his presence during worship. The grand portrait measures more than 2.3 metres high, including a superscript in the form of an imperial edict issued by the emperor that granted him an additional title of honour, *Ronglu taifu* (for the top-ranked civil official). The blue colour of Ilantai's splendid court robe was considerably faded away and the portrait was in no condition for display. However, the ROM's Chinese painting conservation project last year, of which the Bishop White Committee was a major sponsor, enabled the restoration of this painting.

Faces of China will be on view from October 11 for three months at Berlin's Kultuforum, where the National Museums' galleries of European portraits are located, offering visitors a chance for cross-cultural exploration. A fully illustrated catalogue in both English and German that includes all the exhibited ROM portraits and offers new scholarship in Chinese portraiture will accompany the exhibition. ◘

ROM 921.32.76.

CHRISTIAN DIOR

A sneak peek at developing the upcoming Dior exhibition

Brian Boyle photographs the Dior collection with the help of Karla Livingston and Karen Donaldson.

GROUNDBREAKING DESIGN

In celebration of the House of Dior's 70th anniversary, the Royal Ontario Museum is opening a new exhibition featuring signature pieces from one of the Museum's most treasured, yet rarely seen collections.

Opening on November 25, *Christian Dior*, presented by Holt Renfrew, focuses on the groundbreaking early designs of the famed couturier Monsieur Christian Dior.

A NEW LOOK

Spanning the years 1947 to 1957, the exhibition explores Dior's masterful creations, which revived the Paris haute couture industry following the Second World War. In 1947, the opening of the new couture house and the presentation of Christian Dior's revolutionary New Look—with soft shoulders, padded hips, and long, full skirts—swept away the masculine wartime styles.

"It is safe to say that few people have had as great an influence on shaping the modern aesthetic as Christian Dior," says Josh Basseches, the ROM's Director and CEO. "His standing among contemporary fashion designers remains central to this day. As the House of Dior celebrates its milestone anniversary, there is no better time for the ROM to share our extraordinary collection of Dior couture with audiences. This exhibition is another example of the Museum's ongoing commitment to addressing topics that engage our visitors and feel relevant to their lives."

POSTWAR MODERNITY

On display in the ROM's Patricia Harris Gallery of Textiles & Costume, the exhibition is arranged thematically: Day (coats, suits, and day dresses); Late Afternoon to Early Evening (cocktails and dinner dresses); and Grand Occasion (ball and formal gowns). It features 40 designs, many of which were worn by Toronto's socialites of the period. The pieces are contextualized with Dior accessories and perfumes, and augmented by contemporary film, sketches, fashion photographs, and advertisements.

"Christian Dior's revolutionary fashions captured the excitement of postwar modernity and have stood the test of time," says Alexandra Palmer, the exhibition's curator and the ROM's Nora E. Vaughan Fashion Costume Curator.

"This was made possible with the work of numerous industries and artisans who produced extraordinary ribbons, beads, sequins, and

"Elegant must be the right combination of distinction, naturalness, care, and simplicity."

— Christian Dior

Photo: Getty Images.

Detail of the dress *Palmyre*.

Right: Evening dress, *Palmyre model* (satin, silver filé, sequins, pearls, jewels, bone), House of Christian Dior, Paris, France, 1952.

Opposite: Christian Dior in his workshop.

embroideries that Dior incorporated into his dresses with the assistance of his imaginative pattern makers, tailors, and seamstresses."

ROM visitors are invited to experience the exquisite craftsmanship, intricate detail, and inspired designs by Christian Dior. Drawn from the ROM's renowned Christian Dior haute couture collection, the exhibition is supported by loans from Christian Dior Heritage, Paris, and several other lenders. It explores how and why Dior's iconic seasonal collections, his masterful cuts, and his use of luxury textiles and lavish embroideries laid the foundation for the fashion house's global success so that, by 1953, it accounted for 5 percent of all French exports.

The exhibition offers a rare opportunity to examine first-hand the creative process of the Paris haute couture industry during the 1950s and see the influences that are still felt today. ◘

MEMBER PREVIEWS

Friday, November 24
10:00 a.m. to 5:30 p.m.
Saturday, November 25
10:00 a.m. to 12 p.m.

presented by
HOLT RENFREW

exhibit patron
ROM Friends of Textiles & Costume and Burnham Brett Endowment Fund

A VIKING'S LIFE

Box Brooch
The box brooch has intricate ornamentation in gold and silver. Bronze, gold and silver.

The term "Viking" is often synonymous with pirate or robber, and evokes violence. But is that a false impression of the people from the north? During the period 793 to 1066 AD, the Vikings played a vital role as traders, plunderers, seafarers, and discoverers across much of Europe.

Much of our written knowledge of the Vikings originates from their foes. Our conception of the typical Viking helmet, for example, is that it always bore two horns. In truth, among all helmet finds, there hasn't been one fitted with two horns that could be definitively attributed to the Vikings.

Vikings: The Exhibition, presented by investment dealer Raymond James Ltd., opens November 4 and aims to overturn outdated Viking clichés by replacing them with a more contemporary view based on the latest archaeological finds and sensational original artifacts. Over 500 artifacts—90 percent originals—make this exhibition one of the largest travelling collections of Viking material ever seen in North America. Jewellery, silverware, pottery, funeral caskets, swords, spears, coins, game pieces, clothing, cookware, tools, a funeral boat, and even 1,000-year-old Viking bread are among the extremely diverse collection of objects in this exhibition.

CULTURAL INFLUENCES

Excavations around important Scandinavian trading centres have revealed the wide range of goods and ideas that helped to shape Viking culture. Wealthy Scandinavians could buy or barter expensive goods from far away.

Jewellery often included exotic raw materials, such as cowrie shells from the Red Sea and the Indian Ocean, or carnelian from southeastern Europe. The items in the exhibition provide evidence of how much of Viking culture was created in the meeting between Norse men and other people.

FASHIONS ACROSS THE BALTIC

The Baltic Sea connected people living around its shores. The torcs and other jewellery on display are typical of the styles found on the eastern side of the

Story continued on page 26.

Box brooch, SHM 6387, Swedish History Museum. Exhibition content credit: Swedish History Museum.

VIKINGS IN CANADA

By CRAIG CIPOLLA

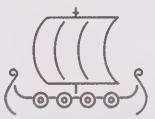
Archaeological evidence shows that in the early eleventh century CE, the Vikings arrived in Newfoundland and established a small encampment, known today as the UNESCO World Heritage Site L'Anse aux Meadows. The Norse Sagas—oral histories of the settlement of Iceland by Norse explorers and colonists in the ninth century CE and subsequent voyages to Greenland and Canada—taken together, the archaeological and written records of Europe's Viking period provide valuable information on the trials and tribulations of settling and exploring what was for another new frontier for the Norse.

The sagas recount several Norse expeditions to Newfoundland's Canada. At least one of these was unintentional, when Bjarni Herjolfsson accidentally landed on the Canadian coast while attempting to sail from Iceland to Greenland. However, most were planned voyages, including the journey of Leif Eiriksson. Inspired by Herfjolfsson's tale, he set sail from Greenland to explore this new land. His expedition delighted in the rich natural resources that they found, including salmon, timber, and even wild grapes. The latter inspired them to call this place Vinland (or "wine land").

Bronze cloak pin.

THE ROUTE TO CANADA

The Norse arrival in Canada was the culmination of many decades of western expansion driven by a thirst for land and profit. In the late ninth century CE, the Norse began establishing settlements in Iceland; in the tenth century they settled areas of Greenland. From there, Norse expeditions often sailed up the west coast of Greenland, across the Labrador Current to Baffin Island, and south along the shore of Labrador. The only unequivocal archaeological evidence for Norse settlement in this area is found at L'Anse aux Meadows in Newfoundland.



L'ANSE AUX MEADOWS

Announced in 1961 as the only firm archaeological evidence for Norse presence in Canada by the Norwegian writer and explorer Helge Ingstad, L'Anse aux Meadows was a small Norse encampment in Newfoundland. The site comprises the footprints of eight main structures, visible above the ground as a series of rectilinear grassy ridges. Initial archaeological excavations by Anne Stine Ingstad showed that the site was occupied by the Norse just over 1,000 years ago.

NORSE LIFE IN CANADA

Historical information recounted in the sagas, combined with archaeological evidence indicates that the Norse stayed in North America only for relatively short periods of time. L'Anse aux Meadows served as a base settlement from which the Norse explored foreign landscapes in search of valuable natural resources. L'Anse aux Meadows was designed not as a self-sustaining colony but as a temporary home base and a gateway into unknown lands. Setting up sites like L'Anse aux Meadows allowed the Norse to double the amount of time each year that they could spend safely exploring Canada.

TRADE AND INTERACTION WITH FIRST PEOPLES

Although at L'Anse aux Meadows it seems that the Norse never or rarely encountered First Peoples, the archaeological record shows long-term Indigenous presence in the area, both before and after the Norse occupation. Farther afield, on their explorations into other areas of Vinland, the Norse did encounter Indigenous peoples, whom they referred to as *skraelings* (a term they also used when referring to the Indigenous peoples of Greenland). The sagas portray these meetings in various ways, including descriptions of both amicable and violent encounters.

Baltic, but they were found near Birka on the western shore, far from their place of origin. We do not know how they got there. Perhaps a woman from the eastern Baltic settled near Birka? Or someone brought them back from a trip to the east? One of the torcs is very worn—perhaps it was acquired to be melted down to make new jewellery.

FAMILY AS COMMUNITY

Owning land was very important in the Norse community and determined your social position and your future. The extended family was the basic community on the farm. A person first and foremost belonged to a family group, with responsibility for that family's actions.

The Icelandic sagas show that men plowed the fields and represented their family at the Thing, a regional meeting, where they performed official duties such as settling disputes and trading. Records are unclear about women's role—but archaeological evidence shows that they ruled the household and the farm, both central roles in society.

STRONG WOMEN

Norse women could be both highly regarded and feared, even if they had no legal power. Aristocratic women were said to be able to predict and manipulate destiny. These abilities were associated with real-life Völur and with mythological Norns and Valkyries. The Völur were believed to be able to predict the future. The mythological Norns—Urðr, Verðandi, and Skuld—were the Fates who spun, measured, and could cut a person's life-thread. The Valkyries were death goddesses, who served Odin in Valhalla. They rode into battlefields to choose the men who would die. ◘

1

2

3

Pendant
The pendant is in the shape of a male head. Silver.

Axe
The shape of the axe head is made in a plant ornamentation style. Iron.

Pendant
The female figurine may represent Frigg, the most powerful of the Asynjurs. (Female goddesses in Norse mythology.) Gilded silver.

RAYMOND JAMES LTD. RETURNS!

The ROM is proud to partner with investment dealer Raymond James Ltd., the Presenting Sponsor of *Vikings: The Exhibition* to bring audiences a contemporary look into the Viking Age. In 2012, Raymond James presented *Ultimate Dinosaurs: Giants from Gondwana*, a world premiere ROM exhibition.

"The people of Raymond James are proud to once again partner with the ROM to present this unique Viking experience in a one-of-a-kind exhibition," says Paul Allison, Chairman and Chief Executive Officer, Raymond James Ltd. "The ROM continues to break new ground to enhance the cultural and educational experiences for its guests at home and abroad. We are confident this exhibition will be another fascinating and fun-filled adventure for Viking explorers of all ages."

RAYMOND JAMES®

Vikings is a joint venture between and produced by the Swedish History Museum in Sweden and MuseumsPartner in Austria.

Pendant, male head, SHM 16560, Swedish History Museum. Axe, SHM 23140:222A, Swedish History Museum. Pendant, female figurine, SHM 10035:III, Swedish History Museum.

THERE'S SOMETHING STRANGE IN OUR NEIGHBOURHOOD

A new armoured dinosaur comes to the ROM

By **DAVID C. EVANS** AND **VICTORIA ARBOUR**

THERE'S A NEW DINOSAUR lurking in our collection. *Zuul crurivastator* is a new armoured dinosaur genus and species from the Judith River Formation of northern Montana. It belongs to a group called the ankylosaurids, which had squat, four-legged bodies with clubbed tails and ate plants. The spectacularly preserved skeleton is nearly complete, including a beautiful skull and an articulated tail, and is the most complete skeleton of this iconic group of club-tailed dinosaurs ever found. The armour plates that give ankylosaurs their distinctive spiky appearance are still in their original positions, an unusual occurrence given that these bony plates are part of the skin, which usually rots and falls away from the rest of the skeleton after death. Even more surprising is the presence of dark-coloured material on some of these armour plates, which may represent the original horny sheaths that would have covered the spikes while *Zuul* was alive. The shape of the horns and the ornaments on the skull allowed *Zuul* to be identified as a species new to science. An analysis of its evolutionary relationships showed that its closest relatives were *Dyoplosaurus* from the Dinosaur Park Formation of Alberta, and *Scolosaurus,* from the Dinosaur Park Formation of Alberta and the slightly younger Two Medicine Formation of Montana. The remarkable skeleton of *Zuul* was acquired by the ROM via the generous support of the Louise Hawley Stone Charitable Trust.

Illustration of *Zuul* by Danielle Dufault.

→

ANATOMY OF A TAIL

TAIL CLUB KNOB

The tip of the tail is enveloped by huge bony plates that are surprisingly spongy on the inside – perfect for absorbing impact stresses.

BONY SPIKES

Bones in *Zuul*'s skin came in many shapes. Along the sides of the tail, they were sharp spikes that were larger at the front and smaller at the back.

NAME

[redacted]

PRONUNCIATION

[redacted]

75 MILLION YEARS AGO

AGE

[redacted]

FOUND

Hill County
Montana, USA

ORIGIN STORY

The short snout, bony horns behind the eyes and on the cheek, and angry face bear a resemblance to "Zuul," a fictional monster from the 1984 film *Ghostbusters*. The species name *Dracorex* (or mostly "dragon king") is a reference to Zuul's supposedly previous life/other life form. All dinosaurs had powerful tail clubs that could inflict serious damage on opponents, like predatory theropods or maybe even other ankylosaurs competing for mates or territory.

Illustration of *Zuul* by Danielle Dufault.

PRESERVED SKIN

The black material on and around some of the spikes is preserved skin – not just an impression, but the skin itself. ROM palaeontologists hope to find ancient proteins preserved within.

TAIL CLUB

Ankylosaurs evolved wickedly weaponized tails. Like a sledgehammer, *Zuul*'s tail club had a stiff handle and expanded tip that could be swung from side to side to deliver bone-crushing impacts to its enemies.

SANDSTONE ROCK

Zuul's body was entombed in sand laid down by an ancient river. The remains of other animals were found nearby, like clams, turtles, crocodiles, and other dinosaurs.

Follow the Story!

DAVID EVANS

Temerty Chair in Vertebrate Palaeontology

David is the head of dinosaur research at the ROM and oversees a thriving laboratory of grad students, postdoctoral researchers, technicians, and artists. His research focuses on the evolution and palaeobiology of dinosaurs, their role in Late Cretaceous terrestrial ecosystems, and their extinction. He co-leads the Southern Alberta Dinosaur Project, which has uncovered many new species of dinosaurs, including the horned dinosaurs *Wendiceratops* and *Xenoceratops* and the dome-headed dinosaur *Acrotholus*.

@DavidEvans_ROM

VICTORIA ARBOUR

NSERC Postdoctoral Fellow

Victoria joined the ROM team in September 2016. She has a particular love for armoured dinosaurs, and has worked extensively on understanding the anatomy, biodiversity, evolutionary relationships, and biogeography of *ankylosaurs*. She also studies how animal weapons evolve, and the biomechanics of how ankylosaurs may have used their charismatic tail clubs as weapons. *Zuul* is the third new ankylosaur species Victoria has named, along with *Ziapelta* from New Mexico and *Zaraapelta* from Mongolia.

@VictoriaArbour

In the belly of the beast

More of *Zuul*'s body remains encased in a block of sandstone weighing over 15 000 kg (30 000 lbs)! Fossil preparators are painstakingly removing stone from bone to reveal more of this amazing ankylosaur's secrets. *Zuul* was buried belly-up, and right now we can see pieces of the backbone, ribs, hips, and a few bony spikes. ROM palaeontologists hope that more skin will be preserved on *Zuul*'s back, underneath what we can see right now.

DESCRIPTION

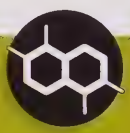
Zuul is a member of the clubbed-tailed group Ankylosauridae, and a close relative of the famous *Euoplocephalus*. *Zuul* is nicknamed after Zuul from *Ghostbusters*, and like the movie character, it was big, weighed about two *T. rex*, and ate plants. Ankylosaurs had wide, flat bodies and long tails, walked on four legs, and were covered in bony armour. *Zuul* had four horns on the head and tended to have eye and cheek spikes as well as neat super neatness and elaborate ornamentation across the snout. The horns and ornamentation help us identify different species of ankylosaurs and show that *Zuul* was a new species.

SIGNIFICANCE

Zuul is the most complete ankylosaur ever discovered! It is very rare to find a skeleton that preserves both the skull and the tail club together. The bony armour that gives *Zuul* its spiky appearance is part of the skin, and as such these bones rarely fossilize. Discovering virtually 100% of *Zuul*'s armour in articulation, or attached as it was in life, gives us unique insight into the arrangement of these osteoderms in their natural positions. Even more rare is the preservation of soft tissues along the body, with the bony keratin coverings preserved by means of the fossilization.

DIGGING UP THE DINO

Zuul was found on private land in Havre, Montana. Its skeleton was discovered by a rancher while a crew was digging up a mid-sized tyrannosaur skeleton. When a skid steer bumped into a bone, Zuul was buried under more than 10 metres of rock and probably wouldn't have been exposed by erosion for thousands of years! ROM palaeontologists have since visited the quarry to collect data on the geology and depositional environment of the world *Zuul* lived in.



WHAT'S NEXT?

The incredible preservation of the skeleton gives us the opportunity to use cutting-edge molecular palaeontology techniques to search for original proteins and other organic biomolecules. We'll also be studying the geology and age of *Zuul* using radiometric dating analyses and discovering the other plants and animals found in the same quarry and that lived in the *Zuul* ecosystem as our new dinosaur.

Zuul illustration by Danielle Dufault. Photo of David and Victoria examining *Zuul* by Marianne Mader.

MUSEUM MYSTERY

ROM scientists study a Zapotec urn to see if it's an ancient ceramic or a modern-day fake

By **JUSTIN JENNINGS**

In 1914, the Royal Ontario Museum opened its doors to the public. Its director, Charles Trick Currelly, sought to build an encyclopaedic museum of world art and natural history. Canada was late to the game—the British Museum was founded in 1753—and the director and his small staff raced around the globe to uncover collections missed by rival institutions. As an archaeologist, Currelly was particularly concerned with obtaining objects from the earliest civilizations. Boxes arrived from Greece, Italy, Iraq, and China, but Mexico was one region that was woefully underrepresented. So in 1919, Currelly took a train to Mexico City.

The ROM's director arrived in a city littered with pre-Columbian objects of dubious provenance. Art experts had been alarmed by the proliferation of Mexican forgeries since the mid-nineteenth century, and so Currelly sought out a collector of unimpeachable character. He thought he had found one in Constantine Rickards, a British diplomat who had sold pieces to major museums in Europe and the United States. Rickards offered Currelly a collection of some 1,500 pieces of Zapotec art from Oaxaca that was dated stylistically to the first half of the first millennium CE. Currelly seized the opportunity and fondly remembered the acquisition of the collection in his memoirs, published almost 40 years later.

The highlight of the Rickards collection was a group of 120 Zapotec urns representing gods and ancestors. Also known as effigy vessels, the urns capture the religious ideas that structured life in one of Mexico's earliest states.

The urns were seen as a potent symbol of the ROM's commitment to the global coverage of ancient cultures and given a prominent place in the museum's pre-Columbian gallery.

Then, many were tested. Beginning in 1977, a series of studies examined the urns via thermoluminescence (TL), a dating technique used to tell when a ceramic was last fired. Two-thirds of the samples were found to be of recent manufacture, likely made in ceramic workshops in Oaxaca a few years before they were purchased.

The ROM quietly separated out the newer urns from the rest of the collection. A few were sold as copies at the museum gift shop, some were placed on exhibition as cautionary tales, but most ended up stuffed in cardboard boxes and arrayed on top of the New World archaeology section's storage cabinets—quarantined in second-rate packing material.

HM 1953, an urn from the Rickards collection, was never TL-tested. To our eyes, the piece appeared to be a Oaxacan Frankenstein—a new figure created in the early 1900s by combining ancient spare parts.

Recently, ROM scientists performed a test on the object by irradiating it with X-rays, vaporizing samples for thermoluminescence dating, slicing out thin sections, and ultimately disassembling it—all to better understand how it was initially put together. The result of these analyses is a more robust understanding of an urn that confuses our easy binaries of "real" and "fake."

"Is it real?" is a common question asked of museum curators. In the narrowest sense, all of our objects are real; they have substance and exist outside of our imagination. But this, of course, is not the thrust of the question. When someone asks "Is it real?" they are asking if the object in question was first produced by a particular person or culture in a particular place at a particular time. Museum goers tolerate—indeed *expect*—a few later interventions; they want pots glued back together, rust arrested, and a backing sewn on fragile textiles. Yet conservators know that these interventions must not get in the way of the "authenticity" of the piece. Their mantra is that the "intention of the artist in its intellectual and historical contexts" must shine through.

Composite objects like HM 1953 can be found in all museum collections. Yet composite objects have long tended to be kept off display once identified as such because they defy easy categorization. Archaeological artifacts in particular are meant to carry succinct object ID labels that bracket them in time, space, material, and theme. They are meant to represent to the visitor the

Opposite left: Xray of the head of HM 1953.

Opposite right: UVA irradiation showing fluorescence related to organic components on the surface.

Monte Albán ruin site, Oaxaca, Mexico.

Shang dynasty, imperial Rome, or the Zapotec. An object like HM 1953 carries a mixed message that runs counter to this objective. It is neither a complete forgery—a contemporary product created with the intent to deceive—nor wholly the creation of a Zapotec artisan living millennia ago. It is also not a replica crafted to duplicate an original artwork. Both ancient and modern, pieces like this urn have often been dismissed as "fake" or "inauthentic." Yet it is the fusion of thousands of years of history that often makes composite objects so interesting.

To tell the story of HM 1953 requires us to work against our gut impulse to categorically label objects as "real" or "fake." The bulk of HM 1953 is composed of pieces from at least three ancient Zapotec urns that were cobbled together with new parts crafted at the beginning of the twentieth century. The assemblage, held together with animal glue, putty, and wires, was finally slipped in clay to provide a uniform appearance.

Probing our often unconscious feelings toward objects leads us into the world of metaphysics, the branch of philosophy concerned with the fundamental nature of reality and being. Why do we classify certain objects as "real" and what are the criteria through which we justify this assertion? Answering these questions brings us way back to Aristotle's idea of essentialism and its relation to the categorization of things. Aristotle might seem a world away from objects like HM 1953, but museums like the ROM were built on essentialism. And although essentialism still frames how we view collections, late-twentieth-century constructivist approaches are now encouraging us to move beyond assertions of authenticity to better appreciate the rich histories of composite objects like the urn known as HM 1953. ◘

Adapted from *Real Fake: The Story of a Zapotec Urn*, a ROM Press digital publication available in November 2017

FIND OUT MORE

Real Fake: The Story of a Zapotec Urn. Ed. Justin Jennings & Adam T. Sellen.

Watch for the ROM's newest digital publication this fall as our scientists uncover the secrets of this ancient urn.

Available for free download at **rom.on.ca**.

ROMTravel

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Sail in the wake of Vikings westward, across the North Atlantic from Scotland to Iceland.

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One of the world's truly magnificent countries. Visit the cradle of humanity with renowned ROM expert David Evans.

MARCH 2019

Look for the purple umbrella at the ROMWalks meeting place!

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With our expert Ken Bartlett, enjoy highlights inside and outside Rome, such as medieval Viterbo and the famous gardens of the Villa d'Este in Tivoli.

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OCTOBER 2019

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ROMWALKS

DISCOVER YOUR CITY & BEYOND

Join fellow ROM Members and see Ontario in a new light

Enjoy free ROMWalks this autumn, rain or shine. Meet at the designated spot just before starting time. Visit **www.rom.on.ca/romwalks** for a full list of walks, dates and times.

HEART OF TORONTO
September 24

ANNEX
October 1

QUEEN'S PARK
October 8

WHISKEY, WHARF, & WINDMILL
October 15

YORKVILLE
October 22

ROMBUS

TOURING DUFFERIN COUNTY

Travel on a vintage train, stopping for lunch at Mrs. Mitchell's Restaurant. The tour includes a visit to the county museum as well as stops for shopping.

Saturday, October 7
Member: $110, Public: $120

A JEWELLERY LOVER'S TOUR

Explore vintage collections and fine jewellery stores in Toronto. The tour features fascinating discussions with experts at OCAD and the ROM.

Saturday, November 4
Member: $110, Public: $120

A TASTE OF THE SEASON

Learn about historic Christmas fare at Campbell House. Following lunch by A La Carte, we visit the Miles Nadal Jewish Community Centre for a special Hanukkah show.

Thursday, December 7
Member: $110, Public: $120

All ROMWalks and ROMBus events require **registration, as space is limited**. Register at **rom.on.ca/whats-on** or **416.586.5700**.

O CANADA!

ROM Boutique features a range of unique products as the nation marks its 150th anniversary

Stinson Studios Maple Bowls
Large bowl $349.99
Small bowl $149.99

Willow Tree Collectibles
Serving board $139.99

Made from wood collected from the shores of Georgian Bay

MEMBERS
Get 10% off in-store and at rom.on.ca

Styled by Rose Pereira.

Insulated tumblers $24.99

Up-Brella, $44.99

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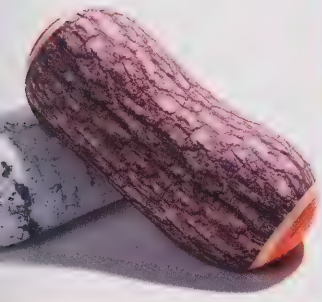
Canadianisms tumbler set, $69.99



Log pillow, $29.99

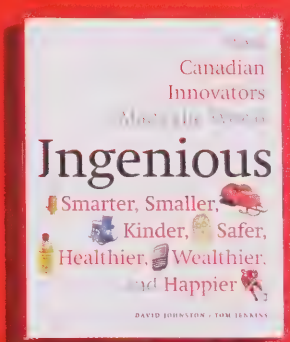
Cabin socks, $24.99

Hand-embroidered

Dish towel, $24.99, Frosted Tumbler, $19.99

Learning Shapes toy, $29.99

Canadians by Bryan Adams: $39.99;
(clockwise) $40, $12.99, $32.95



Square Scarf, $24.99

T-shirt by Native Apparel, $29.99

OF VICTORIAN HOUSEMAIDS AND ANCIENT ANIMALS

Actor **Sarah Gadon** discusses her visits to the ROM and her most recent project

By **SHEEZA SARFRAZ**

Photo of Sarah Gadon by Stefano Ortega. *Alias Grace* promotional shot by Gabrielle Free.

HOW OLD WERE YOU WHEN YOU FIRST VISITED THE ROM?

I grew up in Toronto so I have many memories of visiting the ROM with my family and on school trips, but I asked my mom when she first took me there and she said I was two. She said she took my brother and me to see the dinosaurs.

WHAT ARE YOU WORKING ON AT PRESENT?

Alias Grace just had its world premiere at TIFF this September. It was exciting to be premiering the show in Toronto not only because we shot it here, but also because Sarah Polley, Margaret Atwood, and I are all from Toronto.

WHAT IS THE MOST CHALLENGING ROLE YOU'VE EVER HAD?

By far, it was playing Grace Marks in *Alias Grace*. There are many different versions of her story that are explored in the novel and the show; it was a challenge to keep it all straight. I also had to play this character from ages 15 to 40, which was complicated because we did not shoot chronologically. There was also a lot of research involved in learning how to play a Victorian housemaid, and perfecting my northern Irish accent. I also had to learn how to sew by hand, milk a cow, and churn butter. Every day was a new challenge, but it was also tremendously gratifying and stimulating to be learning so much. It was a privilege.

IF YOU WERE TO TAKE ONE OBJECT FROM THE ROM'S COLLECTION WITH YOU, WHAT WOULD IT BE?

I would love to take home a blue whale but I don't think it would fit in my house.

WHERE DO YOU LIKE TO EAT BEFORE OR AFTER YOU VISIT THE ROM?

It depends on the season. If it's the winter, I love going to KOKO Share Bar for a brown rice bibimbap. If it's the summer, I'd walk down to Piano Piano or Flock. ◘

Alias Grace is directed by Canadian actor, writer, and director Sarah Polley. It is a CBC and Netflix production based on Margaret Atwood's award-winning novel.

SUSAN HORVATH
PRESIDENT & CEO
RPC FELLOW

THE STRENGTH OF PHILANTHROPY

Powering research at the ROM

Philanthropist Joey Tanenbaum explains his generous, steadfast support of the ROM: "When I first walked into the Museum as a young boy, it opened the world to me and changed my life. That sense of wonder and discovery unfolds with every single visit (and I've had many!). The ROM always reveals something new. I'm honoured to cherish and support it."

The ROM continues to stimulate the imagination of more than 1.35 million annual visitors today. And the ROM Governors draw on that inspiration as we engage the community to support our Museum.

Last year was one of the ROM's most successful ever. The powerful expression of community support was evidenced in contributions of almost $20 million: 50 percent more than in the previous year, 30 percent higher than our goal, and the most raised since 2009.

Fundraising is a dedicated group effort. Our generous supporters range from major donors to first-time $40 contributors; from corporate sponsors to members of our Patrons Circles; from individuals giving in memoriam to those leaving a legacy gift for the future. Every single gift matters and makes a difference.

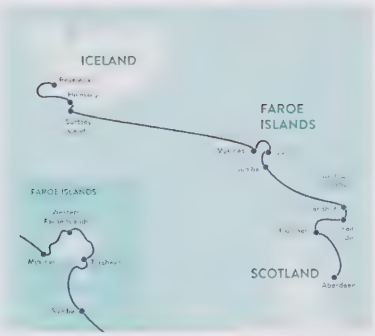
The power of philanthropy is the lifeblood of our Museum. Let's consider what our donors supported recently. Exhibitions like *Out of the Depths: The Blue Whale Story* and *The Evidence Room*. Capital initiatives like the Welcome Project, which will reopen the heritage Weston Entrance on Queen's Park. Two endowed curatorships that catalyze scholarship in areas of art and culture of Japan and South Asia. The acquisition of an *Ankylosaurus* dinosaur fossil and an exquisite first-century Roman marble head. Presentations and education about our Indigenous cultures. Our School Visit Bursary Program and the ROM in My Backyard Project, offering access and bringing the Museum to even more children and youth across the province.

Our contributors enable initiatives in outreach, learning, technology, and exploration. In fact, the defining hallmarks of the ROM, one of the world's leading twenty-first-century museums, are made possible by our donors' generous loyalty and patronage.

Vital community contributions have the capacity and potential to shape the future of the ROM, so that the Museum can continue to—in Joey Tanenbaum's words—"open the world" for our visitors, today and tomorrow.

Thank you for sharing in our commitment, and for your inspired support of your Museum.

Susan



VENTURE INTO THE VIKINGS AGE WITH ADVENTURE CANADA!

The ROM is proud to welcome Adventure Canada as Program Partner for *Vikings: The Exhibition*, which opens on **November 4, 2017**. Diverse audiences can explore the myths and stereotypes of this ancient culture through ROM Speaks and ROM Daytime programs, thanks to Adventure Canada. Stay tuned for your chance to win a trip for two on the North Atlantic Saga expedition cruise in conjunction with ROMTravel, courtesy of Adventure Canada!

ADVENTURE CANADA

GET IN TOUCH

416.586.8055 | susanh@rom.on.ca | rom.on.ca/support
@SusanH_ROM

Iceland photo by Michelle Valberg.

LEARN MORE

To learn how you can support the South Asian activities or endow a prestigious curatorship at the ROM, please contact Ulrica Jobe at **ulricaj@rom.on.ca** or **416.586.5818**.

LANDMARK $5-MILLION DONATION USHERS IN NEW ERA FOR SOUTH ASIAN ART AND CULTURE

Generous ROM gift from **Dan Mishra** a "big thank you" to Canada

Dan Mishra's donation of $5 million to the Museum's South Asian section is the largest ever and a fitting tribute to the philanthropist's adopted country as it celebrates its 150th year.

"I've lived in Canada for almost 50 years and every moment, every day, I'm so proud of this country," said Mr. Mishra, who first came to Canada from India as a student in 1969 and is now the chair and chief executive of global software company CSDS Systems, Inc. "When I come back after travelling, I am struck by what a peaceful and multicultural society we live in, and I am grateful to Canada for giving me a home."

The Dan Mishra South Asian Initiative establishes a newly endowed curatorial position and sustainable funding for exhibitions, public engagement, research, and learning activities that will support and enhance the ROM's commitment to South Asian Visual Culture. "Throughout its long history, South Asia's cultural legacy has shaped our modern world," Mr. Mishra said. "I want to share those stories with ROM visitors and future generations."

Deepali Dewan, who joined the Royal Ontario Museum in 2002, becomes the first to hold the curatorial position—funding for which was generously matched by the Louise Hawley Stone Charitable Trust. "Endowment of this curatorial position enables the ROM to develop an ambitious and sustainable range of programming, research and educational activities around South Asian art and culture, reinforcing it as a global destination for visitors, researchers, academics and learners," she says.

Josh Basseches, ROM Director & CEO, recognizes the strength of this "visionary gift. "Through Dan's generosity, the Museum will have the resources to build on its global reputation as a leading centre of scholarship in South Asian art and culture."

With 10,000 objects that encompass over 5,000 years, the ROM's South Asian collection is one of the foremost in the Western world. But it wasn't always so. Almost 20 years ago, families, individuals, and businesses came together to create the Sir Christopher Ondaatje South Asian Gallery, Canada's first—and still only—permanent gallery of South Asian art.

The contributions of the South Asian community also made it possible to partially endow the first Curatorship of South Asian Art & Culture, establish an acquisition program and endow the Ancient Echoes/ Modern Voices

Photo courtesy of Indar Pasricha Fine Arts. ROM 2008.28.1.

Programs Fund. "My work at the ROM is a testament to the power of philanthropy," says Dr. Dewan, who has greatly expanded the collection through strategic acquisitions. "I am honoured to continue to share the artistic and cultural legacy of South Asia with the world, enabled by the generosity of Dan Mishra."

The ROM is proud to welcome Dan Mishra to our Museum family and honoured to establish a cultural legacy for the people of Canada on his behalf.

TRACK RECORD OF ENDOWMENT INVESTMENT RESULTS

Endowing a ROM curatorship strengthens the depth of the Museum's activities in South Asian art and culture. Over the past 5 years, the ROM's endowment delivered an impressive 10.6% annualized net return, with $44.8M in assets now under management. Under the expert management of the ROM Governors Finance & Investment Committee, Dan's investment will be maximized for future growth and impact.

Joy Cherry Weinberg with Curator Emeritus K. Corey Keeble.

A CELEBRATION OF JEWISH LIFE

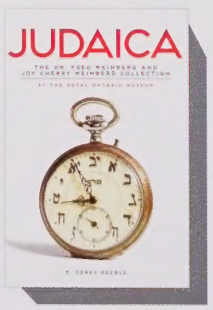
The Dr. Fred Weinberg and Joy Cherry Weinberg Judaica Collection

Collecting is a passion that connects people to the world around them. Though the term often conjures notions of blue-chip art purchases at auction houses, for collectors Joy Cherry and the late Dr. Fred Weinberg, it represents a meaningful journey of acquiring objects that celebrate more commonplace aspects of Jewish cultural and spiritual life.

Amassed over several decades, the Dr. Fred Weinberg and Joy Cherry Weinberg Judaica Collection at the ROM presents one of the most comprehensive explorations of material culture relating to the life and histories of the Jewish people. Encompassing objects dating from the 1700s to the present day, this world-class collection has now been catalogued in the publication *Judaica: The Dr. Fred Weinberg and Joy Cherry Weinberg Collection at the Royal Ontario Museum.*

"As collectors, Fred and Joy were interested in documenting themes and assembling objects following the Jewish life cycle. They collected what they enjoyed and what interested them personally. This approach inspired both the gallery that bears their name and this catalogue," remarks K. Corey Keeble, ROM Curator Emeritus and author of the publication.

Beyond the publication, the recently renovated Dr. Fred Weinberg & Joy Cherry Weinberg Judaica Gallery on the Museum's third level is where a passion for collecting meets a family's deep commitment to community. The Weinberg Cherry Family has funded educational programs to offer students the opportunity to share beliefs, traditions, and knowledge. Hands-on learning labs have also been created, allowing students visiting the ROM to engage with authentic artifacts and learn about the history of Judaism and monotheism.



Judaica: The Dr. Fred Weinberg and Joy Cherry Weinberg Collection at the Royal Ontario Museum is available in the ROM Boutique or online at shop **rom.on.ca**

Photo of K. Corey Keeble and Joy Cherry Weinberg by Ken Meats.

CONGRATULATIONS

2017 Award Recipients

The ROM celebrated a stellar year and our inspiring donors and volunteers at the recent Chairs' Reception. The year's highlights include a transformational $5-million gift from philanthropist Dan Mishra to enhance exhibitions, research, public engagement, and learning activities in South Asian art and culture.

Left: Martha Durdin, Chair, ROM Board of Trustees, Rob Pierce, Chair, ROM Board of Governors, Susan Horvath, President & CEO, ROM Governors, and Josh Basseches, ROM Director & CEO, with Lieutenant Governor's Distinguished Service Award recipients: Dixie Anne Montgomery and Joey & Toby Tanenbaum. Right: Dan Mishra, Donor of Merit Award recipient.

Donor of Merit Award: Bishop White Committee

Estate of Robert Hatfield Ellsworth | Christopher & Kasia Jamroz

Dan Mishra | The Slaight Family Foundation

The W. Garfield Weston Foundation

Distinguished Corporation Award: CIBC

Lieutenant Governor's Distinguished Service Award:

Dixie Anne Montgomery | Joey & Toby Tanenbaum

We thank all our donors, patrons, members, sponsors, and volunteers for your tremendous support!

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rom.on.ca/support

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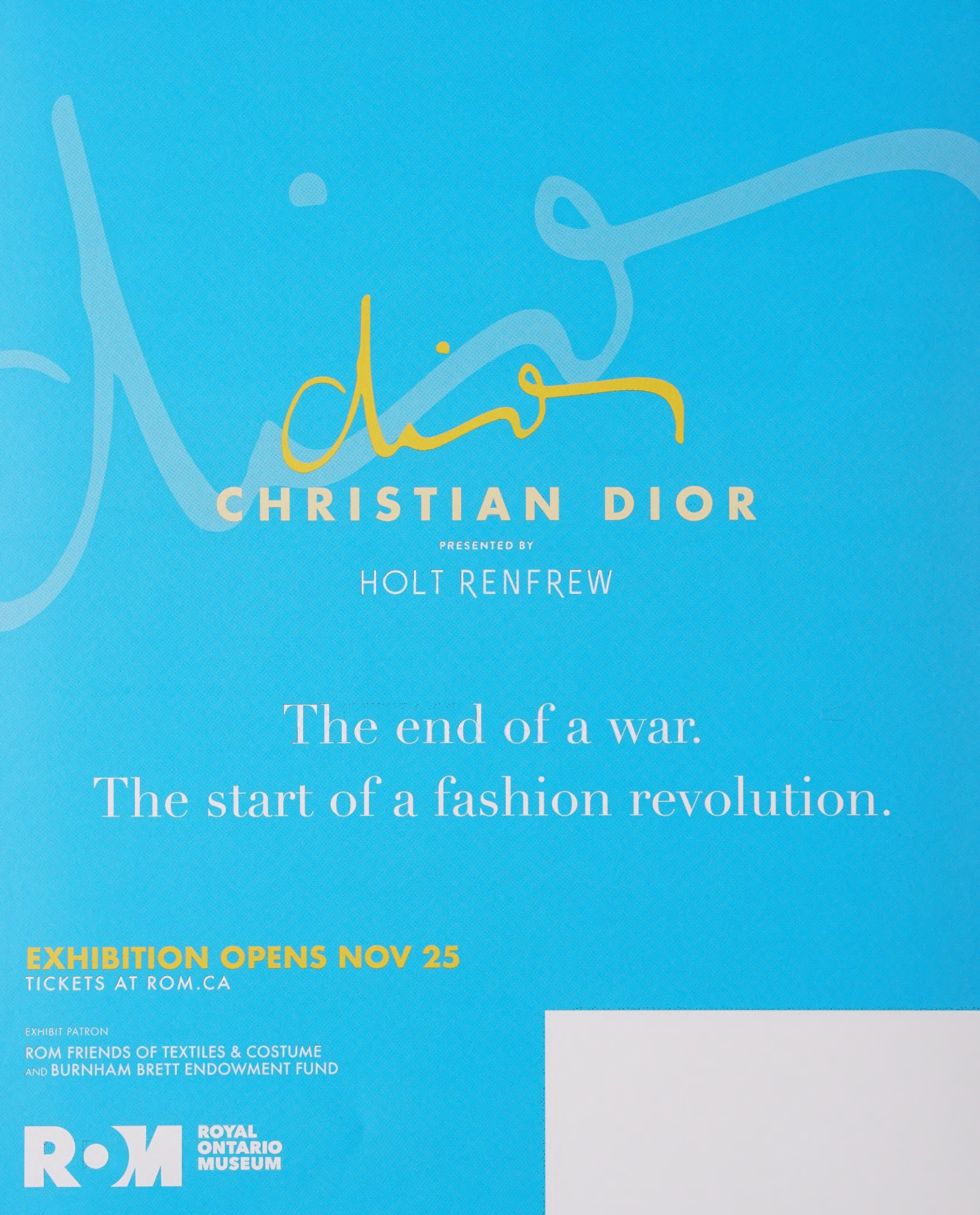
CHRISTIAN DIOR
PRESENTED BY
HOLT RENFREW
The end of a war.
The start of a fashion revolution.
EXHIBITION OPENS NOV 25
TICKETS AT ROM.CA
EXHIBIT PATRON
ROM FRIENDS OF TEXTILES & COSTUME
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